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ABSTRACT

Designed to accompany an audiovisual filmstrip series devoted to presenting a visual history of life in America, this guide contains an elementary social studies (grades 2-6) unit on the American city over the last century. Using authentic visuals including paintings, posters, advertising, documentary photography, and cartoons, the guide offers students a look at the American city and its impact on American society over the last 100 years. Beginning with the cliff dwellings of early Indians in Colorado, the guide traces the development of American cities while focusing on problems of cities of the past and present. It also presents an introduction to material covered in the filmstrip, suggestions for classroom use (e.g., preliminary discussion, vocabulary pre-teaching, pre-teaching for visual appreciation, and a pre-teaching map check and history review), the script, reproductions of filmstrip frames, follow-up points for discussion, follow-up student projects, notes on the visuals, a glossary of unfamiliar terms, a list of 23 recommended references, and notes on past series. (LH)

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CITY

IMAGES OF AMERICA

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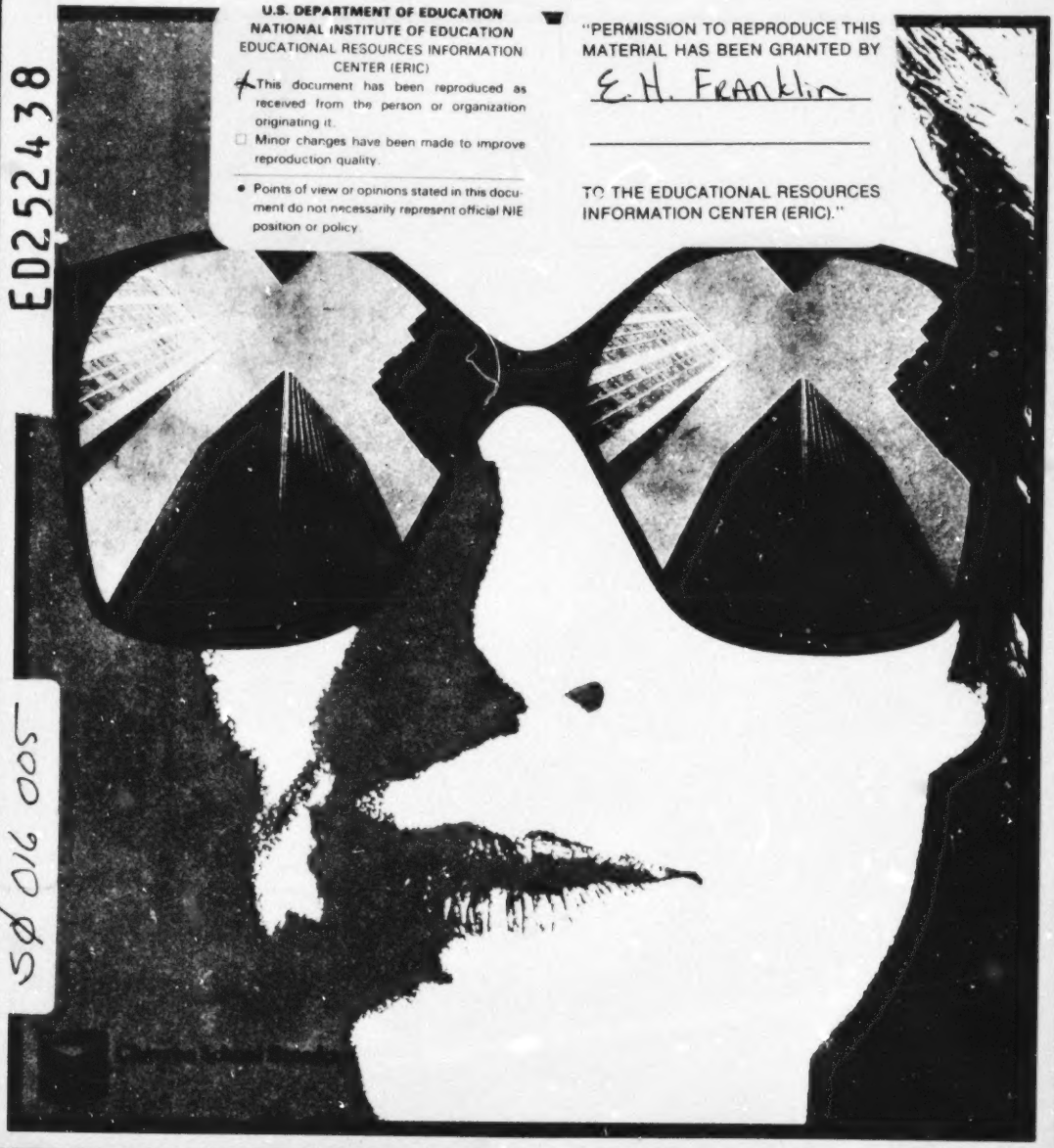

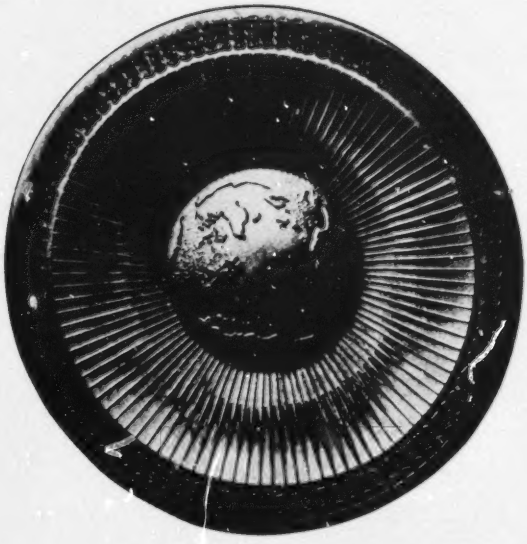

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CHEVRON SCHOOL BROADCAST
IMAGES OF AMERICA

"CITY"

This is the second program in the filmstrip series "Images of America," a visual history of the past hundred years. The series is meant to supplement regular courses of study, and this edition is designed for elementary school, grades 2-6. Art, historical narrative, and music are all used to tell this story of the American city over the last century. All American children today, wherever they live, feel the impact of urban life to some degree. "City" should encourage them to think about this impact, and to consider what they want the cities to become in the future.

Grades 2-4 will enjoy looking at the visuals of city life, and following the story of the change in the American dream as this change is reflected in the growth of our cities. Grade 5 should find the program an engaging supplement and reinforcement for their study of U.S. history. "City" should suggest to grade 6 ways in which cities have had an impact on all the cultures of the world. All grades will be exposed to the various visual media, and will get some notion of the role these media play in American society.

These public service programs are distributed without charge. We welcome comments and suggestions from educators, since we would like to make this series as useful a classroom aid as possible.

Because of the many inquiries we have received regarding programs from the past, we include information, on the back inside cover, on how they may be obtained.

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MATERIAL COVERED IN "CITY"

"City" is the second program in the series IMAGES OF AMERICA. By using authentic visuals, it offers students a look at the American city and its impact on American society over the last hundred years. The program uses paintings, posters, advertising, documentary photography, cartoons, and photographs shot expressly for the filmstrip–a variety of visuals to engage the students' imagination.

"City" begins in the golden cliffs of Colorado, and moves quickly to cities of a hundred years ago. Opinions then were mixed, not just about particular cities, but about city life in general. Was the city Satan's Circus, or was it the place where dreams come true?

Whatever it was, the city in America was booming–New York, San Francisco, Chicago, New Orleans. Birmingham changed from cornfields to factories. New towns sprang up in the Oklahoma Territory. California was promoted as "the cornucopia of the world!" Miami Beach was made out of a jungle and a swamp in 1913.

These growing cities needed new methods of transportation–electric streetcars, cablecars, automobiles, elevated railroads. Bridges spanned water to connect the cities with outlying areas. Elevators made skyscrapers possible. (Will skyscrapers be deserted in the future if they are found to use too much energy?)

Urban pollution was a serious problem, as Pittsburgh showed. Steel mills and factories grew, and were sometimes romanticized. Millions of people poured toward the cities –people from the farms, including many black Americans, and immigrants from Europe and Asia. Many were lured here by steamship and railroad companies, those selling land and those seeking cheap labor. This was the time the great cities were made, but it was also the time the great slums were made, and America's photographers were there to record the problems. Sometimes people saw things in different ways (e.g. Chicago slaughter house); sometimes they looked at different parts of the city (e.g. Mulberry Street and a Vanderbilt mansion). While some artists recorded the lives of the urban poor, others looked at the rich and at the various charms a city holds for everyone.

Watching fire engines race past has always been exciting, but fire has been the terror of every city, too. A hundred years ago, Chicago was just rebuilding, and then, in 1906, the earthquake and fire razed San Francisco. But cities rally, change, grow. Many city problems have gotten better in the last hundred years, not worse. Though many people left the cities in the 50s and 60s, some have returned. It remains to be seen which will win out in the future of the cities, the problems or the promises.

SUGGESTIONS FOR CLASSROOM USE

"City" may be approached at any level of complexity, depending on class level and on the amount of time the teacher wishes to give it. This guide is designed to help develop the ideas presented in the filmstrip, and to supply additional information that may be of interest to the teacher or to the students. The script, with reproductions of the filmstrip frames, begins on page 6. The follow-up activities include points for discussion (p. 24) and student projects (p. 25). Notes on the visuals used in the filmstrip begin on page 26. They give information on the media and additional notes on the content of particular frames. A glossary of unfamiliar terms, on page 31, is followed by recommended references, p. 32.

The activities suggested below are intended to prepare students so that their experience viewing the filmstrip may be enhanced.

Preliminary discussion: The class might go over the following questions as a warm-up for viewing the filmstrip.

- What do you get from the city and what do you get from the country?
- Where do you see yourself living when you are grown?
- Do you think people should stay where they were born?
- How do you get to school? How would you have gotten there a hundred years ago?
- What do you like most about the city?
- Do you think cities are nicer or worse places to live than they were a hundred years ago?

Vocabulary pre-teaching: Most of the terms used in the filmstrip are within the average elementary school student's daily experience, but some vocabulary preparation might make the program more easily understood. Key words for pre-teaching are–homesteaders, immigrants, pollution, poverty, promotion, romanticized, slaughter house, and tenement. These might be presented in sentences that suggest their meaning, then volunteers might guess at their meanings, other volunteers might check the definitions and report to the class, and then students might try to use the new words in original sentences. (The glossary on p. 31 has definitions of words and phrases that might be unfamiliar, including these.)

Pre-teaching for visual appreciation: Many of the visuals in the filmstrip are black and white photographs. Students might try to think of ways in which they would have learned about the world beyond their own environment a hundred years ago, with no radio or television to bring them news and images. One of the reasons that Jacob Riis' photographs of city despair had such an impact is that most people had never seen the sorts of conditions he showed them. The students might ask themselves how they would have known what the inside of a tenement looked like. They might be encouraged, as they watch the filmstrip, to think about

the purpose each artist had in mind. Is the visual meant to make the viewer feel a certain way? Is it meant to promote something, to change attitudes, to schock people into action? Or is it just a record of an event?

Pre-teaching map check: The class might locate the following cities on a map, and note on the board when they were established. (The cities are listed below in the order in which they are mentioned in the filmstrip.)

- Mesa Verde–perhaps as early as 400
- San Francisco–(Mission & Presidio) 1776
- New York–(trading post) 1625
- Chicago–(trading post) 1773
- New Orleans–1718
- Birmingham–1871
- Miami Beach–1913
- Baltimore–1729
- Pittsburgh–(fort) 1764

The class might then consider the history of the city in which they live or near which they live. Who were the first inhabitants of the area? Who settled the fort, village, town, that later became the city? When were the greatest periods of growth and why? What was the population in 1880 and what is it today?

The history of America has been the history of immigrants and movement. The class might discuss when their families first arrived in the United States. Where did they go, to the country or to a city? Have they moved around since then? Each student might trace on a blackboard outline map of the United States where his or her family has lived. (Students who do not know much about their family history might be encouraged to interview older members of their families. See student projects, p. 25.)

Pre-teaching history review: A review of the events surrounding the great growth of cities a hundred years ago may help the students appreciate the story told in the filmstrip. (For a general history review outline, see the teachers' guide for "Dress," p. 5.)

Our earlier cities (up to the 1850s) were called "walking cities" because a person could walk from one side to the other in about half an hour. After the Civil War, cities grew beyond "walking" size because of the following, all related to one another:

- new inventions and processes that led to an industrial boom, usually located in the cities–iron was processed into the tougher steel, which in turn made possible railroad expansion, higher buildings, longer bridges, and a whole category of new products; petroleum products were also being developed
- new methods of transportation–automobiles, electric streetcars, cablecars, bridges, elevators
- the influx of millions of people from American farms and from Europe and Asia–driven from their homes by hard winters, falling crop prices, drought, insect plagues, wars; driven to the cities by the hope of jobs in the new industries, often lured there by agents of railroads or industry

SCRIPT FOR "CITY"

1.

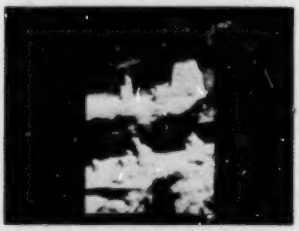
MUSIC, WIND, BIRDS

2.

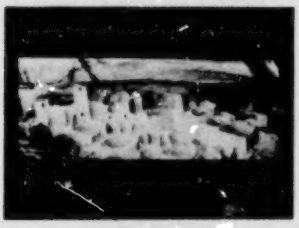
3.

4.

NARRATOR: They lived in these Colorado cliffs about a thousand years ago, clustered together like bees in a golden hive, apartments piled high, one on another.

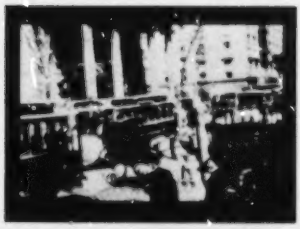
5. 

Did some of them long to get away? Or did they love their cliff city? There's no way to know.

6. 

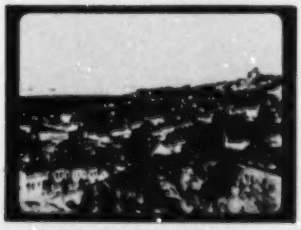
They left no words or pictures to let us know what they felt about their *Mesa Verde*, their "green table" high above the desert.

7.



But a hundred years ago we know what Americans thought of their cities. Not that they all agreed.

8.



IRA G. HOITT: San Francisco looks as if it were built by the Gods.

HELEN HUNT JACKSON: It is hopelessly crowded and mixed, and can never look from the water anything but a toppling town.

9.

NARRATOR: New York...

KING'S HANDBOOK: The Empire City of the Western World, now in the full flush of her success and power.

10.

BILL NYE: I was never so lonesome as I was here in this big town last night.

NARRATOR: Visitors had their opinions, too.

11.

British author Rudyard Kipling came to America in 1899.

KIPLING: I have struck a city–a real city–and they call it Chicago. Having seen it, I urgently desire never to see it again.

12.

NARRATOR: Was the city really Satan's Circus, as some pious people said? Or was it the shining promise, the place where dreams come true? Whatever it was, the city in America was booming.

13.

WALT WHITMAN: These hurrying, feverish, electric crowds.

NARRATOR: This was the time that cities became what we think of as cities today–big, noisy. Edison had just invented the electric light, and telephones had just begun to ring.

14.

CHICAGO WOMAN: When I was a child, here in Chicago, there were just four thousand people. Now, in 18 and 90, my goodness, I hear there are more than a million.

15.

I no longer feel I know many of the people in my own home town.

NARRATOR: Chicago, hub of the nation's new railroad, center for meat packing, center for buying and selling wheat.

16.

And New Orleans, coming to life again after the Civil War. Cotton bought and sold.

17.

Most of the big cities, like Chicago and New Orleans, had been there for awhile before the boom. But industries were making new cities, too.

18.

Birmingham, Alabama, changed from cornfields to factories in less than 20 years.

19.

And when the Oklahoma Territory opened up to homesteaders, instant cities sprang up, like Guthrie, here. And farther west, new towns nudged aside the wildflowers and the coyotes.

20.

POSTER COPY: California, the cornucopia of the world! Room for millions of immigrants! 43,795,000 acres of government land untaken. Railroad and private land for a million farmers! A climate of health and wealth, without cyclones or blizzards!

21.

NARRATOR: In 1913, a city was made out of a jungle and a swamp. An army of men hacked away the palmetto and mangrove inch by inch, their legs protected from snakes by hip boots.

22.

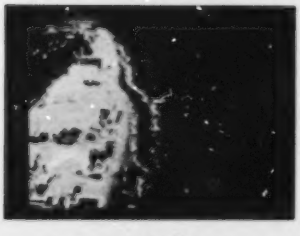
Others dodged sharks as the foundation for a new city was laid along the Florida coast. Finally, there lay 700 man-made acres of glistening white sand.

23.

Exotic flowers were brought in from all over the world, pines from Australia, avocadoes, oranges...Then the promotion could begin.

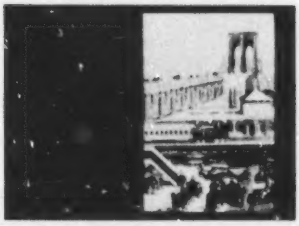
PROMOTION COPY: It's always June in Miami Beach, where sunshine spends the winter!

24.



NARRATOR: In 1913, there was no such thing as Miami Beach. Today...

25.



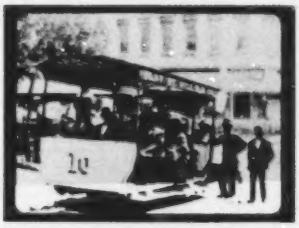
So, back in the 1880s, these growing cities had to find new ways of moving people from here to there. They were trying out electric streetcars.

26.

Baltimore had the first, in 1885.

BALTIMORE MAN: Yep, unhitched the horses from the cars, hooked up little electric locomotives. Didn't pay, though. 'Bout a year and a half later, they hitched up the horses again.

27.



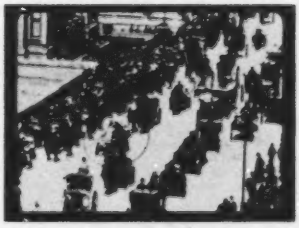
NARRATOR: But it was just a matter of time. Soon many cities tried them out. San Francisco had hills that could kill a horse, so they ran cars up and down on cables.

NELLIE HEDGPATH: There was great excitement on our hill when the horse cars were replaced by shiny new cable cars. These cars were painted a soft cream with blue trimmings and a blue stripe. They were not very fast, but we were not in such a hurry in those days, and got a nice long ride for our nickle.

28.

NARRATOR: This is the Easter Parade on Fifth Avenue in New York in 1990. There's an automobile in there somewhere.

29.



There! Think of it as progress. In 1907, average speed of a horsedrawn carriage in central Manhattan was 11½ miles an hour.

30.

Today, average speed of a car in downtown Manhattan, 8½ miles an hours. What? Well, there wasn't much traffic then...

31.

And what autos there were didn't always get very far, but there were lots of ideas for moving people around.

32.

There was a plan for a pneumatic tunnel that would blow 20,000 New Yorkers from one end of Manhattan to the other. Didn't catch on.

33.

But they did run trains a little above the ground. The Elevated, affectionately known as "The El."

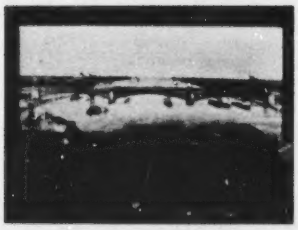
34.

There was even a song about this time called "The Rapid Transit Galop."

35.

Besides cities to cross, there was water to span.

36.



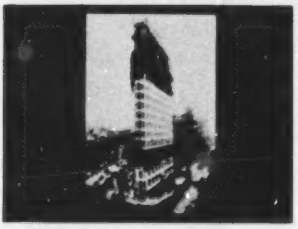
Eads' Bridge went up across the Mississippi River. In New York, the Brooklyn Bridge opened in the late spring of 1883.

37.

TOLL TAKER: Go right on across. Don't mind the creaking. Penny to walk. Two pennies for your sheep there.

NARRATOR: So people were moving along the city streets, a little above the city streets, over the water...

38.

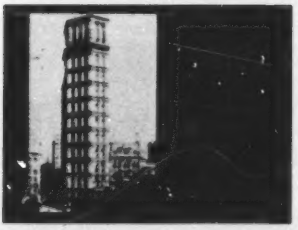


And up into the sky. When Otis invented a way to keep elevators from falling, suddenly buildings no longer had to be only as tall as a person could climb. They could scrape the sky.

39.

There were hazards, some serious, some not so serious. *The Scientific American* reported on a new phenomenon, elevator sickness.

40.



SCIENTIFIC AMERICAN: The stoppage of the elevator car brings a dizziness to the head and sometimes a nausea at the stomach. The internal organs seem to want to rise into the throat.

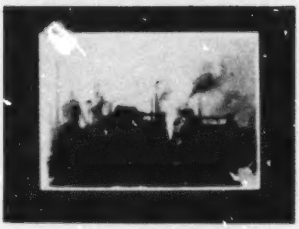
41.

NARRATOR: Aside from that, there may be other things wrong with elevators and skyscrapers. Many architects think people are happier nearer the ground.

42.

And, if elevators and heating equipment and lighting in skyscrapers use too much energy in the future, will they have to be shut down? Will these become deserted ruins, good only for nesting birds, like Mesa Verde? Soaring buildings, symbols of prosperity. What will they symbolize in the future?

43.



A hundred years ago, black smoke from factory smokestacks was seen as a symbol of prosperity. Pittsburgh, in the heart of the soft-coal region, had perhaps the worst problem.

44.

CLAZIER: The smoke from her dwellings, stores, factories, foundries, and steamboats uniting, settles in a cloud over the narrow valley, until the very sun looks coppery through the sooty haze. But her inhabitants do not seem to mind it; and the doctors hold that this smoke is highly favorable to lung disease.

45.

NARRATOR: It's hard to believe that anyone thought all that black air was healthy. But even work in the steel mills could be romanticized. This is a painting of steelworkers taking their noontime break.

46.

This is an ad based on the painting, an ad for Ivory Soap. These men look a lot healthier and a lot cleaner, don't they?

47.

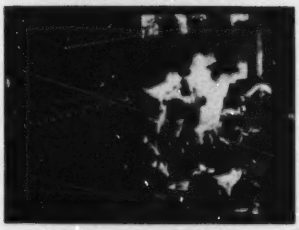
So the factories sprouted and spread and millions of people poured toward the cities.

48.

Farm boys leaving home...

49.

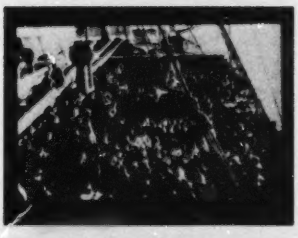
Blacks, not long ago freed, leaving the scene of their slavery.

50. 

And Europeans and Asians leaving the chaos and poverty of their homelands.

51.

And they were all heading for...

52. 

The great cities of America.

53.

Many were lured here by American railroad and steamship lines...

54.

Promises of a rich new life.

55.

This photograph was in a Handbook for Homeseekers, sent abroad in 1895. Some of the newcomers went on to the prairie farmlands...

56.

But many stayed in the cities. Chinese in San Francisco...Czechs, Poles...soon Chicago had more Poles than any Polish city but one.

57.

And New York had more Italians than there were in Rome. These millions of seekers collided on the city streets. Some revelled in this mixture.

58.

JACOB EPSTEIN: My earliest recollections are of the teeming East Side where I was born.

59.

This Hester Street and its surrounding streets were the most densely populated of any city on earth. And looking back on it...

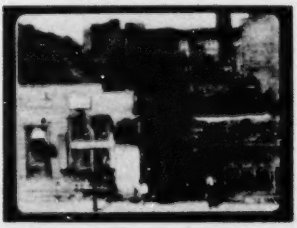
60.

I realized what I owe to its unique and swarming humanity. Its swarms of Russians, Poles, Italians, Greeks, and Chinese lived as much in the streets as in the crowded tenements. And the sights, sounds, and smells had the vividness and sharp impact of an Oriental city.

61.

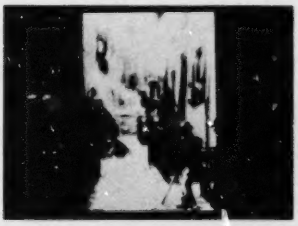
JACOB RIIS: It is washday all week round, for a change of clothing is scarce among the p or. They are poverty's honest badge, these perennial lines of rags hung out to dry.

62.



NARRATOR: This was the time the great cities were made, all right, but it was also the time the great slums were made.

63.

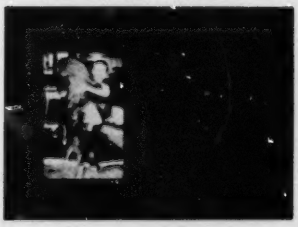


RIIS: A dark and nameless alley, shut in by high brick walls, cheerless as the lives of those they shelter.

NARRATOR: Jacob Riis, reporter, photographer, immigrant himself.

RIIS: The wolf knocks loudly at the gate in troubled dreams that come to this alley. A horde of dirty children play about the dripping hydrant.

64.

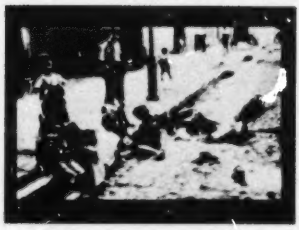


These are the children of the tenements, the growing generation of the slums; this is their home.

65.

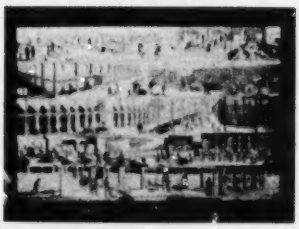
NARRATOR: The newcomers crowded into every available living space, lived in alleys, slept where they could.

66.



They sent their waste along the gutters. Disease flashed through the tenements almost as quickly as fire did. These photographers caught the dark side of life in the city. But sometimes people who portrayed the city saw the same things in different ways.

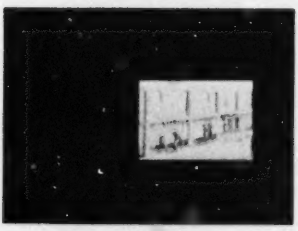
67.



Look at this tidy painting of a Chicago packing house and then listen to this description of Chicago, the hog butcher for the world.

FRANK: On the one side, trains pour in the cattle and the hogs. On the other, trains pour in the men and women. Cattle and hogs from the West. Women and men from the East.

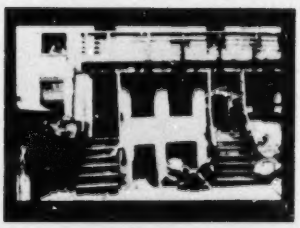
68.



Between, the slaughter houses. The spirit of the place–perhaps its soul: an indescribable stench. It is composed of mangled meat, crushed bones, blood soaking the floors, corroding the steel, and sweat.

NARRATOR: Doesn't sound like the same place.

69.



And then, of course, it depends where in the city you look. This is Mulberry Street in the 1880s.

70.

But not far away was Fifth Avenue and its four Vanderbilt mansions. This is just one of them. Fifth Avenue–Theodore Dreiser called it "that singing, crystal street."

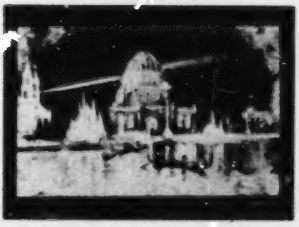
71.

While some were looking at the life of the poor, others looked longingly at the graceful life of the rich. And not just the rich.

72.

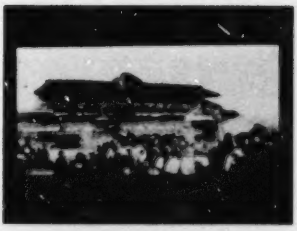
The other wonderful things about a city. Parades...

73.



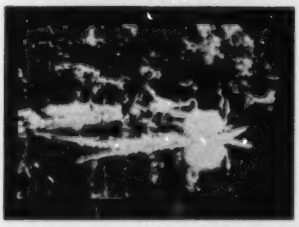
Expositions and world fairs, like the one in Chicago in 1893.

74.



Sports events and race tracks.

75.



Parks and all the things there are to do there.

76.

Theaters, concerts, operas, circuses.

77.

Stores with goods from all over the world to choose from.

78.

Restaurants with all kinds of food.

79.

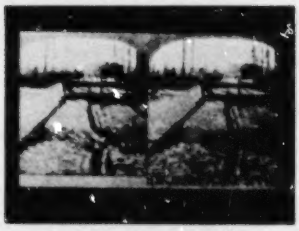
Street musicians, hopscotch...

80.

And watching the gawdy fire engines race past. But fires were the terror of every city, too. A hundred years ago, Chicago was just being rebuilt after Mrs. O'Leary's cow–or poor city management–had burnt it to the ground.

81.

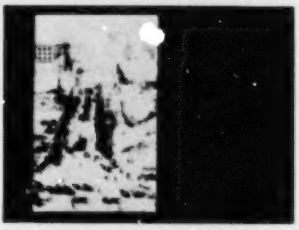
And in 1906 the San Francisco earthquake and fire killed 450 people and left another 225,000 without homes.

82. 

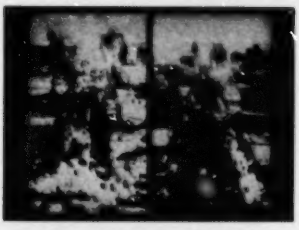
But there was a spirit that seemed to be tempered in those flames.

83.

Look at this painter making the best of what someone called "the damndest finest ruins." And when someone else said it was probably God's punishment for a wicked city, others pointed to a whisky warehouse still standing.

84. 

This is a view of Market Street after the fire.

85. 

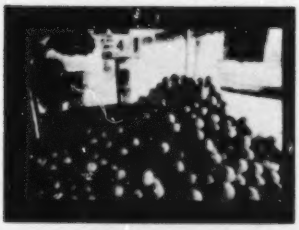
And this is the same view, just a year later. Within a few years, San Francisco was completely rebuilt. Cities change, rally, grow.

86.

Many city problems have gotten better in the last hundred years, not worse. You don't see many dead horses lying around in the street these days. Fire trucks get there within minutes.

87.

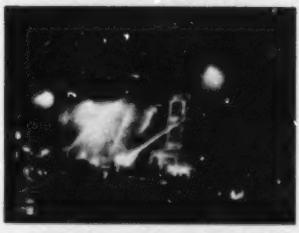
There are inside toilets and running water now for everyone.

88. 

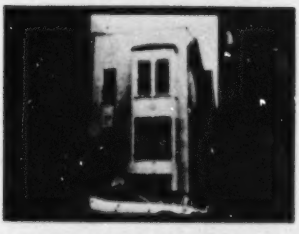
There are sewers and health departments and inspections of markets and many things we don't even think of today.

89.

True, the traffic is worse and the smog is heavy and the lonely crowds get bigger.

90. 

Sometimes the long suffering of the urban poor has led to man-made fires. In the 50s and 60s, because of city problems,

91. 

People poured back across the bridges and through the tunnels out of the city.

92.

But lately they've been coming back. Look at this same house today. Neglected corners grow bright again.

93.

Here and there, people are finding ways to make their lives livable.

94.

Small towns within big cities, neighborhoods.

95.

Community gardens. So what of the future? Which will win out, the problems or the promises?

96.

Will cities become pockets of pollution and despair, or will they still be the place where dreams come true?

PICTURE SOURCES

Frame number: 3 & 4 National Park Service, 5 Colorado Department of Public Relations, 6 National Park Service, 7 Brown Brothers, 8 Gabriel Moulin Studios, 9 The Phillips Collection, 10 & 11 Library of Congress, 12 New York Historical Society, 13 Museum of the City of New York, 14 Chicago Historical Society, 15 Bettmann Archive, 16 J. C. Rathbone, 17 M. L. Perony, 18 Metropolitan Museum of Art, 19 University of Oklahoma Library, A. P. Swearingen Collection, 20 New York Historical Society, 21-23 Historical Association of Southern Florida, 24 Tourist Development Authority, City of Miami Beach, 25 *Scientific American,* August 5, 1882, 26 Peale Museum, 27 California Historical Society, 28 & 29 Bettmann, 30 David Butterfield, 31 Detroit Public Library, National Automotive Collection, 32 *Scientific American* April 13, 1872, 33 Phillips Collection, 34 Museum of the City of New York, 35 Missouri Historical Society, 36 Library of Congress, 37 Museum of the City of New York, 38 Library of Congress, 39 Bancroft Library, University of California at Berkeley, 40 New York Historical Society, 41 Phillips Collection, 42 Rachel Thompson, 43 George Eastman House, 44 Library of Congress, 45 Fine Arts Museums of San Francisco, 46 Chicago Historical Society, 47 Library of Congress, 48 Philadelphia Museum of Art, given by Ellen Harrison McMichael in memory of C. Emory McMichael, 49 Brown Brothers, 50 Anheuser-Busch, Inc., 51 Brown Brothers, 52 Library of Congress, 53 & 54 George Eastman House, 55 State Historical Society of Wisconsin, W. A. Henry Collection, 56 California Historical Society, 57 Library of Congress, 58 George Eastman House, 59 & 60 Library of Congress, 61 Natural History Museum of Los Angeles, 62 Brooklyn Museum, Dick S. Ramsey Fund, 63 Museum of the City of New York, 64 George Eastman House, 65 Museum of the City of New York, 66 Library of Congress, 67 & 68 Chicago Historical Society, 69 Musuem of the City of New York, 70 Culver Pictures, 71 Museum of the City of New York, 72 Whitney Museum, Collection of American Art, 73 Culver Pictures, 74 Chicago Historical Society, 75 Staten Island Historical Society, 76 Library of Congress, 77 Museum of the City of New York, 78 Oakland Museum, gift of Mrs. Donald Hewlett and Mr. George Clark in memory of George Casey Clark and Lydia J. Clark, 79 Phillips Collection, 80 Brown Brothers, 81 Gabriel Moulin Studios, 82 & 83 California Historical Society, 84 & 85 Gabriel Moulin Studios, 86-90 Rachel Thompson, 91 San Francisco Victoriana, 92-96 Rachel Thompson.

FILMSTRIP CAST

Narrator: Jerry Zafer

Supporting Performers: Scott Beach, Robin King, William Paterson, Marrian Walters.

Theme music performed by Rich Fudoli (flute) with the Denny Zeitlin Trio–Denny Zeitlin (keyboards), George Marsh (percussion), Ratso B. Harris (bass). Other music performed by Carmen Dragon and the School Broadcast Orchestra and Stage Band.

FOLLOW-UP:
Points for Discussion

"City" is meant to engage the students' imaginations and foster their curiosity. At the same time, students may be expected to absorb the following basic information from viewing the filmstrip:

- that feelings about cities are mixed
- that cities grow for a variety of reasons
- that new methods of transportation helped the growth of cities
- that, around the turn of the century, millions poured into the cities
- that what people see in a city depends on how they look at it and where they look
- that cities have long had problems of pollution, crime, overcrowding, etc.
- that many city problems have gotten better, not worse, in the last century

Class discussion may be used to reinforce and amplify these broad themes.

Arthur Miller, the American playwright, has said, "I get more excited waking up in the country than in the city." Do the students agree or disagree with him? What are the different kinds of excitement to be found in the country and the city? Which do the students prefer? Arthur Miller was brought up in a city. Do they think that has bearing on his feeling?

Have the students' attitudes toward certain cities been influenced by the media–books, movies, television, magazines? Which city have they never seen that they would like to visit? Can they trace where they got their image of that city?

What is the most vivid image each of them has of a city they have visited? Is it a pleasant or an unpleasant image? Do they think the whole city is like that?

Thomas Jefferson said, "When we get piled up on one another in large cities, as in Europe, we shall become as corrupt as in Europe, and go to eating one another as they do there." But most of the movements for social reform have come from the cities. What do the students think–*from their own experiences,* are city people more or less kind than people who live in the country?

Students might choose their favorite frames from the filmstrip to discuss in class. (The notes on the visuals give information on media and artists.) The class might find out more about the media used. Why do they like the frames they chose? Did they give the students a feeling for the time they were depicting? Did they tell a story? What sort of story?

Would the students like to have lived in the same place they live today a hundred years ago? Where else would they like to have lived?

FOLLOW-UP:
Student Projects

The filmstrip opens with the ruins of the Anasazi cliff city of Mesa Verde. The class might learn more about these ancient American cliff-dwelling cultures and see what they might have had in common with the "cliff dwellers" in today's urban high-rises. How did they get their food? Their water?

Students might find out what Indian groups were living in the area of each big American city before the immigrants to America settled there; what nationality those immigrants were; when the city became American. (E.G. San Francisco was occupied by the Ohlone, then settled by the Spanish, later belonged to Mexico, and became American in 1846.)

One of the greatest single migrations in the history of the world was the migration from the American farms over the twenty years between 1945 and 1965. Students might search their own family histories to see if any of their parents or grandparents were involved in this migration. Oral histories might be taken and shared with the class. Questions that might be asked: What were the causes of their moving? Did they find it hard to adapt to their new lives? What did they leave behind that they missed? What were they glad to leave behind? What did they find in their new homes? Have they ever gone back to visit?

Students might find other art portraying cities, and bring them to class for a classroom show. The subjects might be restricted to cities near them, or the subjects might be as wide-ranging as pictures of cities of the lands of the student's ancestry. The art might be of any medium–reproductions of oil paintings, post-cards, drawings, sketches, photographs, and so forth.

Students might enjoy looking at frame #16, the painting of the New Orleans wharf, to see if they can identify the following: bags of rice, kegs of molasses, casks of sugar, lumber, and bales of cotton. What do they think the crop is in the red wagon? The boats whose stacks are billowing black smoke are just about to set off up river toward St. Louis. How are the boats powered? (Steam.) Earlier, the river was even more thick with boats. What happened around this time (1883) to reduce river traffic? (The growing railroads were carrying an increasing amount of freight.)

Frame #93 shows a mural from the Le Conte School in San Francisco. Many murals on schools are less formal than this one, and have been done by the students themselves, on every grade level. Students might conside planning a mural for their own school. (See Robert Sommer's book cited p. 32.)

Students interested in space might draw their concept of a space city of the future.

NOTES ON THE VISUALS

Frame no.	
3	Title frame processed from a slide, using a 3M Color Key; a high contrast copy is used, exposing the color key material with the picture on top, wiping off the unexposed areas and repeating the process with other colors; the letters of the title are on a cell overlay
4-6	Color photographs, photographers unknown
7	Black and white photograph; how many kinds of transportation can the students see in this one scene?
8	B/W photograph, "Looking from Russian Hill toward the wharves (1880s)," Gabriel Moulin, photographer; Moulin moved to San Francisco when he was 12, in 1884, and since then he and his family have recorded that city's history; see Moulin reference cited p. 32
9	"Washington Arch, Spring," by Childe Hassam (1859-1935), painted in 1890; like many American painters of the time, Hassam studied in Paris, but he was less interested in the formal academic training he received than in the new style of impressionism; he became a leading American impressionist, and one of the founders of the Ten American Painters group; the arch is the temporary wooden one erected in 1889 for the centennial of Washington's inauguration
10 & 11	B/W photographs, photographers uk
12	Theater poster, "Fallen Among Thieves," a lithograph from a painting designed and painted, as it says, by John H. Young of New York
13	B/W photograph, photographer uk
14	Colored lithograph, "Birdseye View of the Business District of Chicago," about 1898
15	Lithograph of the Union Stock Yards in Chicago
16	The New Orleans wharf, oil, 1883, by William Walker
17	"Portraits dans un bureau, Nouvelle-Orleans," oil on canvas by Edgar Degas, 1873; the famous painter visited his brothers' cotton brokerage house in New Orleans, did some sketches, and then painted this study of the cotton market when he was back in France
18	"Forging the Shaft: A Welding Heat," oil on canvas, 1877, by John Ferguson Weir; a dramatic use of light underscores Weir's fascination with industry and technology, a fascination that was preoccupying much of America at the time, and that was closely tied to the rapid growth of the great industrial centers
19	B/W photograph, a scene of Oklahoma Avenue in Guthrie in 1889; notice the prominence of the tent of "land attorneys"
20	Poster promoting California; this was a time of strenuous media promotion of undeveloped Western land and of cities; one man, when asked how to build a city, said "Sell your hammer and buy a horn"
21-23	B/W photographs showing the transformation of what was once a mangrove jungle into Miami Beach; one of the elephants, Rosie, became a famous Miami figure

Frame no.

24 Color aerial photograph of Miami today

25 Lithograph appearing in "Scientific American," August 5, 1882

26 & 27 B/W photographs, photographers uk

28 & 29 B/W photographs showing a single automobile on First Avenue in the Easter Parade of 1900; in 1924, a photograph was taken at the same place during the Easter Parade, which showed a single horse!

30 David Butterfield, photographer, Nikon, Ektachrome 200

31 B/W photograph of Roy Chapin in an early Oldsmobile, on a trip from New York

32 Lithograph appearing in "Scientific American," April 13, 1872; the magazine reproduced a number of sketches and diagrams of proposed methods of transportation

33 "Six O'Clock, Winter," by John Sloan (1871-1951), oil, 1912; Sloan was a student of Anshutz (see note for frame #45), and a member of what came to be called the "Ashcan School"; another member, Robert Henri, said in 1906: "It takes more than love of art to see character and meaning and even beauty in a crowd of east side children tagging after a street piano or hanging over garbage cans"; Sloan, like others of the group, was an artist-reporter for a daily newspaper, painting in his spare time; dealing with the realities of city life in his job undoubtedly influenced his choice of subject matter: the group's insistence on painting everyday life without sentimentality caused a war among art critics in the early 1900s; today it is difficult to see what all the fuss was about, and how the paintings of the Ashcan school could be called vulgar and even "unadulterated artistic slop," but feelings ran high in the art world of the early 1900s; the passions have faded, but what has survived is the idea that the artist may draw subject matter from anywhere in the human experience

34 Sheet music cover for the "Rapid Transit Galop," composed by A. H. Rosewig in 1875; notice the strangely small cars on the overhead railroad; could the people passing by have fit into them?

35 B/W photograph, published with an article about the construction of the Eads Bridge in St. Louis, spanning the Mississippi, and named after the builder, James Eads

36 Colored lithograph of Eads Bridge, published in 1874, the year the bridge was opened; this bridge was the first to use steel on a large scale

37 Colored lithograph by Currier and Ives of the opening of the Brooklyn Bridge, and the celebration with fireworks, on May 24, 1883; the bridge, designed by John Roebling, was the first great modern suspension span, and was considered one of the world's marvels; students might be interested in the story of how it was built and the tragedies that befell the Roeblings and some of the workers

Frame no.

38 B/W photograph of the Flatiron Building in construction

39 "A Death Trap," by a cartoonist named Walters, showing the dangers of elevators; published September 29, 1888; lithograph

40 B/W photograph of the St. Paul Building, New York, 1899

41 "Offices," by Charles Sheeler (1883-1965), oil, 1922 (see note for frame #45)

42 Color photograph, Rachel Thompson, photographer, Ektachrome, Nikon F2, shot with available light

43 B/W photograph of Pittsburgh, 1909, Lewis W. Hine, photographer

44 B/W photograph of steel mills in Pittsburgh, 1911, photographer uk

45 "Steelworkers; Noontime," by Thomas Pollock Anshutz (1851-1912), oil, painted about 1882; Anshutz was a student of the influential painter, Thomas Eakins, at the Pennsylvania Academy of Fine Arts; Eakins fought the saccharine realism of some of his contemporaries, and said, "Respectability in art is appalling"; when Anshutz became instructor at the same academy, he passed on Eakins' influence, serving as a link between Eakins and the Ashcan school (see note for frames 33 & 72); certain elements of the painting–for example, the strong geometrical design–also show Anshutz' influence on the precisionists, such as Charles Sheeler, another of his pupils (see frame #41)

46 Colored lithograph, undated, with no printmakers' lines

47 B/W photograph, Frances Benjamin Johnston, photographer; women leaving work in Lynn, Massachusetts, shoe factory in 1895, with a single male (the bookkeeper?); the work day of that time was 10-12 hours, and women in factories earned about $6 a week

48 "Breaking Home Ties," oil on canvas, by Thomas Hovenden (1840-1895), painted 1890; Hovenden, studying in Paris, learned to paint historical costume paintings then in vogue, but he began painting the country people around him when he returned home to America and settled into a stone farmhouse in Pennsylvania; this painting is one of the most famous paintings of the 90s and was the hit of the Chicago exposition in 1893; the subject was timely, for this was the era of migration toward the cities from the farms

49 B/W photograph, photographer uk

50 "Les Emigrants," by Edgard Farasyn, painted around the turn of the century; painting of passengers about to embark on the Red Star line's S.S. Pennland at Antwerp for America; students might notice that among the valuable things these newcomers brought to America was music

51 & 52 B/W photographs, photographers uk

53 & 54 B/W photographs, Lewis W. Hine, photographer

55 B/W photograph of the Menomenie Boom Company garden

56 B/W photograph, Arnold Genthe, photographer

57 B/W photograph, photographer uk

58 B/W photograph, Lewis W. Hine, photographer

59 B/W photograph, photographer uk

60 B/W photograph, Lewis W. Hine, photographer

Frame no.

61 B/W photograph, Warren Dickerson, photographer; the notice tacked on the pole announces a picnic for the helpers of electric cable splicers

62 "Duane Street, New York, 1878," oil on canvas, by Louis Comfort Tiffany, son of the jewelry-store Tiffany; he was building a reputation as an artist when he became interested in working with glass and with the fluid lines of the style called Art Nouveau, and gave up painting; Tiffany lampshades, cups, jugs, goblets, etc. are now prime collectors' items; this painting is said to be a forerunner of the Ashcan School

63 B/W photograph of Bandit's Roost, one of the most dangerous corners of New York City; the photographer was Jacob Riis, Danish immigrant who arrived in 1870 at the age of 21; Riis became a police reporter and a social reformer, using his camera as an ally in his war against the slums; another ally was a police commissioner destined to become president, Theodore Roosevelt; see references of both Meltzer and Riis, cited p. 32

64 B/W photograph, Lewis W. Hine, photographer; there was a vigorous campaign going on at this time to do something about child labor

65 B/W photograph, about 1910, photographer was probably Mrs. Jessie Tarbox Beals, a newspaper photographer

66 B/W photograph, photographer uk; many horses died in city heat

67 & 68 "Interior Views of a Modern First Class Pork Packing and Canning Establishment of the United States of America," chromolithograph, printed by Shober and Carqueville, published by James Campbell, Chicago, 1880

69 B/W photograph, Jacob Riis, photographer, who called this area around Mulberry Street "the foul core of New York's slums"

70 B/W photograph of one of five Vanderbilt mansions on Fifth Avenue; contrast the emptiness of the street with the Italian District or Hester Street (frames #57 & 59)

71 Oil painting, by Michele Gordigiana, of Cornelia Ward Hall and her children, about 1880

72 "Parade, Washington Square," oil on canvas, 1912, by William Glackens, a member of the Ashcan School (see note frame #33)

73 Watercolor by C. Graham of the administration building of the Grand Columbian Exposition held in Chicago in 1893; visitors were enthusiastic about its French Renaissance style, but America's innovative architect, Louis Sullivan, said "the damage wrought to the country... will last a century"; students might see if they can find any French Renaissance buildings from that period near where they live

74 "American Derby Day," oil, 1893, by Theodore Groll; the race track is Chicago's Washington Park

75 B/W photograph, "Swan Boat and Island--Public Gardens, Boston, Ma, 6/30/92," Alice Austen, photographer

76 Colored lithograph, poster for the acrobatic act of the Great Livingstone, Devene and de Mora; what do the students think of the depiction of the women hurtling through space?

Frame no.

77 B/W photograph; the sign says, "Hazel Food Products are guaranteed satisfactory or money refunded"; canned foods were gaining in popularity

78 "Jules Harder, First Chef of the Palace Hotel, 1874," oil on canvas, by Joseph Harrington; Harder had come from the famous New York restaurant, Delmonico's, to open the Palace Hotel in San Francisco

79 "The Tambourine," oil on canvas, 1905, by Jerome Myers

80 B/W photograph; this is a wonderful action shot, especially considering that the photographer must have been standing near the path of that thundering machine

81 B/W photograph, Gabriel Moulin, photographer

82 & 83 Stereographs, hand-tinted, for use in a stereoscope, an optical instrument used for blending into one image two pictures taken from slightly different points of view, so that a three-dimensional effect is achieved; each of the frames is half of a stereograph

84 & 85 B/W photograph, Gabriel Moulin, photographer

86-90 Color photographs, Rachel Thompson, photographer, Ektachrome, Nikon F2, shot with available light

91 Color photograph courtesy of Victoriana Reconstruction, one of many organizations across the country interested in urban restoration of fine old buildings rather than in tearing down to rebuild

92-96 Color photographs, Rachel Thompson, photographer, Ektachrome, Nikon F2, shot with available light

GLOSSARY
of unfamiliar terms and phrases

chaos	disorder and confusion
cornucopia	from Greek legend, a horn of plenty; superabundance
elevated	raised or lifted up; therefore, the Elevated, an overhead railroad
homesteaders	those who take advantage of laws granting undeveloped land to settlers
immigrants	those who migrate, or move, to some country or region; emigrants are those who leave a country or region; immigrants to America around the turn of the century were mostly emigrating from Europe and Asia
palmetto and mangrove	tropical trees
perennial	lasting throughout the year or for several years; continuous
phenomenon	an unusual happening, a marvel
pneumatic	having to do with compressed air; cars were to be pushed through the pneumatic tunnel by air
pollution	dirt and dangerous elements in the air, water, or general environment
poverty	being poor
promotion	ways of selling a product, in this case a new city
rally	to revive, recover vigor
rapid transit	means of moving people quickly from one place to another
revelled	enjoyed greatly
romanticized	made to look (sound, seem, etc.) better than in reality
slaughter house	place where animals are butchered to be sold as meat
tenement	a building, usually inferior, in which many people live

RECOMMENDED REFERENCES

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Robert Sommer, *Street Art,* Links Books, 1975

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While many students will find the above references of interest, the following titles were written expressly for their age group

Celeste Edell, *A Present From Rosita,* WSP (Archway) (4-6)

Gail Faithfull Keller, *Jane Addams,* Crowell, 1971 (1-4)

Jean Merrill, *Pushcart War,* Grosset

Eleanor Schick, *City in the Summer,* Macmillan, 1974 (K-3)

Eleanor Schick, *City in the Winter,* Macmillan, 1970 (K-3)

William Wise, *Cities Old and New,* Parents, 1973 (1-4)

NOTES ON PAST SERIES

Those unfamiliar with our history may wonder at the word "Broadcast" in our title. This is a holdover from our years on radio. In fact, the School Broadcast claims the record of being the "oldest educational radio program in America." The first broadcast of this venerable series was aired on October 18, 1928, to an audience of 72 schools, the total number possessing radio sets in the entire Pacific West!

As our audience grew, talent on the show was augmented by a dramatic cast and a full symphony orchestra, for many years under the baton of Carmen Dragon. During the "Golden Age of Radio," we featured guest appearances by such musical greats as opera star Mary Garden, jazz artist Louis Armstrong, and folk-singer Huddie "Leadbelly" Ledbetter. More than 10,000 schools were regular listeners.

In 1970, we began distributing copies of our programs directly to school libraries, at the same time broadcasting them over a network of educational radio stations. The first series, *OUR NATION'S HERITAGE*,[1] traced America's history from pre-Columbian times to the present, and won three Ohio State Awards for "excellence in educational broadcasting."

Our next series, *MUSIC MAKERS*,[2] featured interviews with many of the world's top musical performers, and was responsible for our winning the 1975 Peabody Medal, the "Oscar" of broadcasting.

In celebration of our country's bi-centennial in 1976, the School Broadcast issued its first filmstrip series, *MUSICAL VISIONS OF AMERICA*,[2] a four-part history of America's musical heritage.

ART WORK,[3] our most recent filmstrip series, offers young people a glimpse of the pleasures and pain of pursuing a career in the arts. The *DRAMA* filmstrip has just been awarded a Silver Medal in the 22nd International Film & TV Festival of New York.

Our current *IMAGES OF AMERICA* filmstrip series carries on the tradition, started over 50 years ago, of providing free educational programs to aid the teacher in the classroom.

1) Now available from Bowmar Publishers, Dept. 232, 4563 Colorado Blvd., Los Angeles, CA 90039

2) Both series now available from Cypress Publishing Corp., 1763 Gardena Ave., Glendale, CA 91204

3) A limited supply available, free, from: Siemons Mailing Service, 742 Bancroft Way, Berkeley, CA 94710